Asifa East

The International Animated Film Society

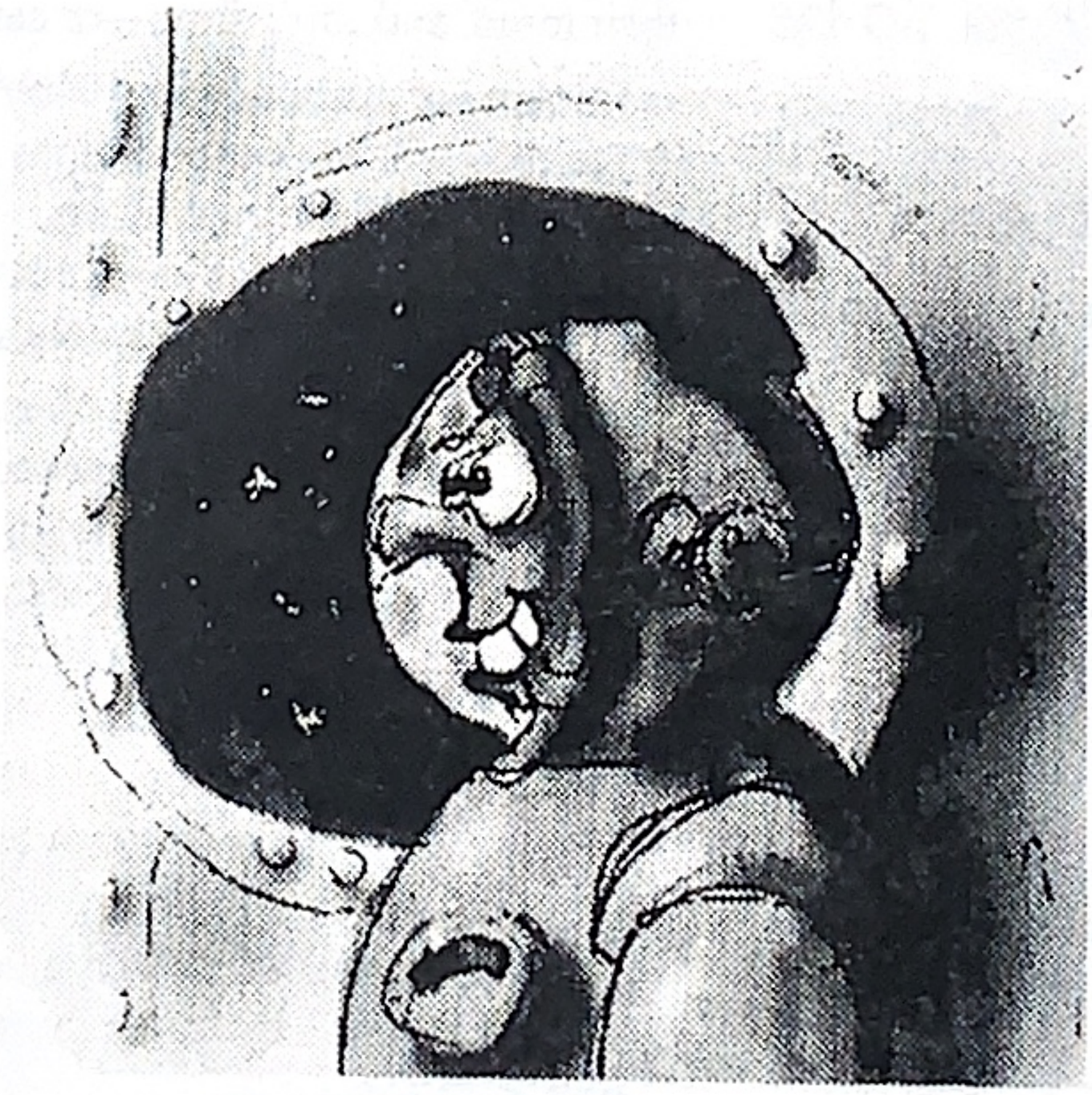
NYC CHAPTER

MAGAZINE

January 1997

Fri., Jan. 24, 1997. Tisch School of the Arts, NYU. 721 B'way (cnr. B'way & Waverly) Rm 006 **6:30pm**

Short
Animated
Canadian
cartoons and interviews from the Canadian TV series, presented by Mary Jane Terell of the
NFB
National Film Board of Canada



Scene from John Weldon's **Scant Sanity**

Letter from the President

Linda Simensky

Greetings from the South. And Happy New Year! I just got back from New York, where I was able to see the premiere of **Beavis and Butthead Do America**. I was happy to see it with the team that made it. Around the same time, I watched **Doug** make it's prime time premiere on ABC. It was a good month for New York animators.

Now I am going to ponder that New York/LA dichotomy. I am in both NY and LA fairly frequently, and I often hear what each side says about the other. The New York animation community speaks of LA one of two ways: they either adamantly refuse to leave NY to go there, or they think of LA as a mythic happy land, where everyone's got a big, lucrative job and a great boss. A number of people have asked me lately about what's going on in LA, making me wonder if an exodus is in the making.

> "In LA, New York animators are regarded with great curiosity and imagined to be a surly, black-clad bunch, who say whatever is on their mind and won't follow directions."

There are rare moments when someone in LA refers to an animator from New York. These moments fascinate me, since New York animators are regarded with great curiosity.

For those of you who are wondering, New York animators and LA animators are not seen as equal and interchangeable. To generalize a bit, LA animators are thought of as docile, pleasant folks, who are agreeable, follow the rules, and punch holes in their paper the right way. When the slightly eccentric and quirky animation people crop up, they are given series or they turn up as the model for a character in a new series being done across the hall.

New York animators, on the other hand, are often imagined to be a surly, black-clad bunch, who smoke, say whatever is on their mind, and can't draw—or can't or won't follow directions.

Thinking of ditching your 10' by 10' apartment and hitting LA? Angelenos will have expectations about you, most of them completely inaccurate. Nevertheless, you'll always be thought of as a New Yorker. John MacIntyre moved to LA in 1991. He is still referred to as a New Yorker. (He's proud of that, I might add.)

Well, that's the end of this lecture. I hope that not too many people exit NY for the supposed greener pastures. But if you do, send postcards. In an unrelated event, I got the biggest travel-related shock of my life last week, when I got to Newark Airport to catch a flight back to Atlanta. Seeing my flight was canceled was not a big deal. But I certainly was surprised to find out it was on account of snow in Atlanta! It was a balmy 50 degrees in NY, so I was quite unprepared for that. The next morning when I got back to Atlanta, there was less than an inch of snow. It looked as though it had been spray-painted onto the grass. It was gone by lunch. So went the big snowstorm of '96.

See you in a month.

ASIFA-East
The International Animated Film Society, Northeast/New York Chapter
a program of the New York Foundation for the Arts

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Linda Simensky
NYC ☎ 924-8283

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To contact President Linda Simensky
call ☎ **404 885 0821**
fax **404 885 2456**
e-mail **Linda.simensky@turner.com**
or write Linda Simensky
Director of Programming,
Cartoon Network
1050 Techwood Drive NW
Atlanta, GA 30318

ANYMATOR

February Deadline
Jan. 24
To contribute, contact Editor Mark Segall

34 Horatio Street, #3C
New York, NY 10014
212 989-4369
AlphaneMoo@aol.com

Visit our website at
www.ytv1.com/ASIFA
Ronen Divon, webmaster: 212 244 5540

ASIFA Questions

For **membership** information call **Jim Petropoulos** at his work number, 212 966 8887 x110

If you have a question about the **newsletter** or wish to contribute, call **Mark Segall** at 212 989-4369

For **ASIFA International** information, call **David Ehrlich** at 802 234-5401

Questions about ASIFA-East's annual **film festival**, or any other ASIFA related questions, should be addressed to **Linda Simensky** at 404 885 0821

Anny Mator *by howard beckerman* **to be continued...**

Shmoozilla says: WHO's WHO & what's what

by Laurie Edmonds

A resounding Yippee! For us getting through the **Holiday Season** in one big ol' piece. This year I have a list of things to be tackled—oy—Don't worry—I won't bore you with them all—ya know, if you talk about 'em too much you jinx 'em.

Bill Plympton is at it again. **Mondo Plympton** is an 80 minute compilation of his shorts (no, not the polka-dot kind, silly!) with an animated **Bill P.** introducing them. This **Terry Thoren**-produced potpourri of the weird premieres at LA's **World Animation Celebration** the last week in March. Additional flash—Bill's upcoming feature **I Married a Strange Person** is being edited and will premiere this spring at either **Cannes** or **Annecy**.

Plympton pal **Ms. Signe Baumann**—that enigmatic East-European animator/director—has illustrated the Swedish children's book **Why Angels Drive Scooters**. Non Swedish speakers may have trouble following **Stefan Randstrom's** text, but will enjoy Signe's wonderful pictures. The book is unavailable in the States, but it's well worth a trip to Sweden. (You can also get a copy from Signe thru Bill.)

Filmmaker/ writer/actor **Nick Zedd's** screening series **Invisible Cinema**, (Fridays at 9pm at 176 Ludlow St., between Houston and Stanton), emphasizes features heavy on special effects and animation. This month's offerings include **Barbarella**, **The Time Machine**, and **Beneath the Planet of the Apes**. Call 529-3959 to find out about current films. The fun costs you only three smackeroos.

Don Duga and **Howard Beckerman**, those fine **SVA** animation instructors, are curating a student show at the school gallery which will run from Jan. 11-25. Come meet the 37(!) exhibitors at the 5pm, Jan. 13 reception. (Wine, cheese, shmooze.)

Apologies for missing a chance to announce Don's **Animazing Gallery** show last issue. I finally caught it last week. Art from late 60s/early 70s Rankin/Bass productions **Frosty the Snowman, Wind in the Willows, The Year Without Santa Claus** and **Frosty's Winter Wonderland** showed off Don's skills as a watercolorist and draftsman. I loved his animals. The cels of Frosty interacting with young folks were very animated, with rich, simple watercolor backgrounds. 27 pieces in all—3 rows of cels flanked on top and bottom by storyboard frames. The Gallery also had a portfolio bulging with original **Dugas** which were always on hand if you wanted to take a gander. By the time you read this, the show will have closed, but the gallery intends to keep a few of the pieces up as part of their permanent display.

Animazing's February exhibit will be the **Cracked** show—collaborations between writer **Lou Silverstone** and artist **Walter Brogan** of **Cracked** magazine. A show by Tom Everhart, Charles Schulz's Pop-art protege, will open May 3. For an invite to either show, call (800) 303 4848.

Sunday December 15th, **Myron Waldman** of Fleischer Studio fame was at Astoria, Queens' **American Museum of the Moving Image** talking about his time at Fleischer's in the 30s and 40s. The audience included old-timers who'd worked with him at the NY studio, and the son of a Florida-era Fleischerite eager to share his scrapbook after the show. Waldman preferred telling studio anecdotes to analyzing the difference between cartoons then and now. "When we first moved the studio to Florida, an alligator ate someone's fox terrier." At the Times Square studio, animators found a dead mouse behind the water cooler and treated it to an elaborate funeral in a fancy Parker Pen box—this attracted the attention of management, which finally brought in an exterminator. How did the man who animated more **Betty Boop** cartoons than anyone sum up his work? "I like to do things that get a smile—nothing heavy".

MTV's ***Beavis and Butthead Do America*** is getting good reviews. **Siskel** & **Ebert** gave it "2 thumbs up" (doesn't that really add up to 4 thumbs?!) and good money too—over $54 million at the box office so far.

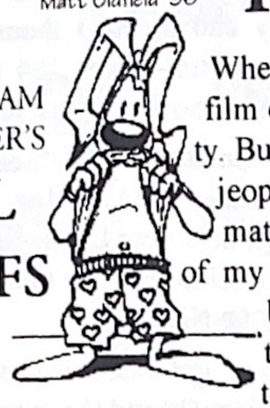
While Beavis and Butthead creator **Mike Judge** had the last word on everything, he worked very closely with primo animation director (and nice person!) **Yvette Kaplan**.

Production got underway at the NY studio January 96 and the entire production was completed in less than a year. For their first feature, the TV-oriented crew had to make a lot of adjustments — first of all to the awkward movie-screen dimensions which gave the boys an unintended crewcut if you didn't watch out! Yvette wishes to acknowledge as many team members as we can cram into this space, so here goes! Thanks to ***Art Director*** **Jeff Buckland,** ***Design Director*** **Sharon Fitzgerald,** ***Overseas Animation Supervisor*** **Tony Kluck,** ***Storyboard Supervisor*** **Patrick Worlock,** ***Layout Posing Supervisors*** **Brian Moore, Paul Sparagano** and **Carol Millican,** ***Background Layout Supervisor,*** **Maurice Joyce**, camera wizard **Rudy Tomaselli**, and ***Retake Supervisor*** **Janet Benn**. We're giving Yvette space next issue for a n even longer, all-inclusive list of acknowledgements. Watch for it!

Happy New Year - start fresh by giving me a call at (212) 724 2800 —ask for **Laurie Edmonds**.

Production Insurance

PAM SCHECHTER'S LEGAL BRIEFS



When you are given the chance to make an animated film or television series, it is a very exciting opportunity. But it is a situation that can put an animator in legal jeopardy. Because of this risk, it is prudent for an animator to obtain production insurance. However, many of my clients have been unclear about the differences between the types of production insurance. To start the new year right, in this month's column I will try to clear up the confusion and describe the various insurance coverages that are applicable to animators.

NYC entertainment lawyer **Pamela A. Schecter** represents several prominent animators including **Eric Fogel**, creator of the MTV series**The Head**. and **Beavis & Butthead** director **Yvette Kaplan**. She teaches a course called **Legal and Business Issues for Animators** at the **School of Visual Arts**

She can be reached at 212 517 2572

Prior to the start of any animated work for television or film, a production company should obtain a package of production insurance. There are insurance companies and brokers that specialize in providing policies for the entertainment industry. It is wise to select these companies when purchasing the insurance for an animation project. These experts will be able to obtain the broadest amount of coverage at the most competitive rates.

Insurance packages for animated works usually consist of the following types of policies:

(1) **Errors and Omissions Insurance**-This insurance is also called E & O insurance. It protects the production company from legal liabilities such as libel, slander, copyright and trademark infringement. Once a production company is sued for any liability covered under the policy, the insurance company provides legal defense within the monetary limits of the coverage. The policies usually last from one to four years and the premiums are in the range of $2,000 to $8,000 per year. On a side note, if any of my clients are working as independent contractors or employees on an animated production, I always demand they be named as an equal additional insured on the production company's errors and omissions insurance policy for the project. This is a clause that must be delineated in any employment agreement.

A production company must promise the insurance company that it has obtained the rights to use all of the elements in the film or television production. This promise is made in the application for errors and omissions insurance. The application is complicated and production companies usually need the advice of an entertainment attorney when filling it out. In order to render proper advice, the attorney must screen the final version of the production to be fully informed in order to help complete the insurance forms. In some cases, the attorney is required to sign the insurance form acknowledging that his client has complied with the clearance requirements for the production elements.

(2) **Film or Videotape Negative Insurance**-This policy insures the film or videotape negatives or any other original elements of the production from any damage. If any of the elements are damaged, they are covered for the amount up to the total of the production budget.

(3) **Faulty Camera, Raw Stock and Processing**—If there is any camera malfunction, defective film or videotape, or damage caused by the lab during the processing of the elements, this insurance policy will cover the cost to the production company of repairing or reshooting the film or video.

(4) **Equipment Insurance**-This insurance policy covers any damage to equipment owned or rented by the production company.

(5) **Disability Benefits**-Many states require employers to provide disability benefits for workers whose injuries occur while on the job. The amount and type of benefits vary from state to state and this insurance package covers the production company if it has to provide disability benefits to an employee.

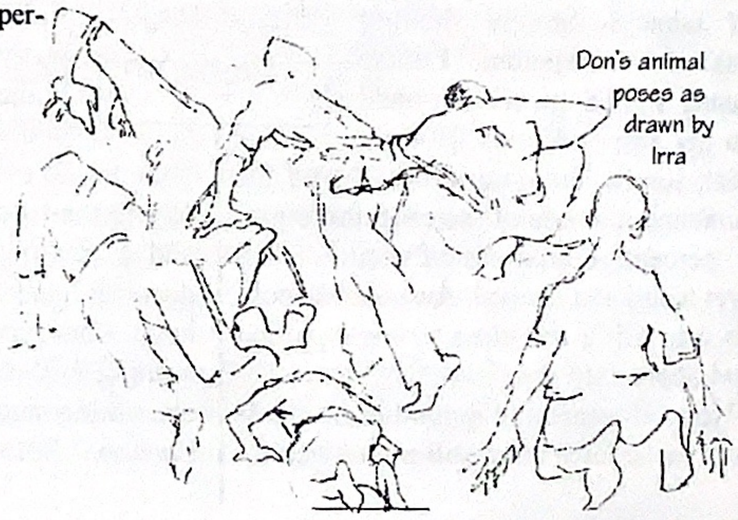
(6) **Workmen's Compensation**-This policy provides coverage to the production company when it has to provide workmen's compensation to an employee. Like disability benefits, this coverage is for any injuries that occur to an employee while performing his job.

Independent contractors working for a production company might qualify for both workmen's compensation and disability benefits.

There are many other types of insurance policies that can be obtained by an animation production company. However, the coverages listed above are the policies that most companies obtain. The best time to consult with an insurance company or broker that specializes in the entertainment industry is at the beginning of the production process. It is at this time that the production company should also obtain the advice of an entertainment attorney about procuring production insurance.

On Dec. 11, Don Duga was an animal.

Actually, he was a whole series of animals. That was the night the model didn't show for ASIFA-East's Wednesday night life-drawing class. Don valiantly gave up his chance to draw, and posed for the rest of us, impersonating cats, chimps and men throwing chairs. To the disappointment of some, he refused to strip.



Don's animal poses as drawn by Irra

Join us for
life drawing wednesdays
7-10pm, Jan 15, 22, 29
School of Visual Arts
310 E. 22nd St
Rm 202B

LOUISE BEAUDET
1927-1997

President
ASIFA-Canada
Curator
Cinémathèque
Québécoise

Louise Beaudet, President of ASIFA-Canada for 15 years, animation curator and programmer at the Cinémathèque Québécoise and a close friend of so many of us around the world, died on January 2nd in Montreal. She last served as Honorary President of the '96 Ottawa Animation Festival where she presented a wonderful selection of gems from the Cinémathèque Québécoise Collection.

I first met Louise in 1981. She was sitting on the patio outside of the old Annecy Casino sipping a glass of white wine with a few male admirers and she graciously invited me to sit down. After pouring me a glass, she asked me what I had thought of Paul Driessen's new film. I remember that in the first blush of wine to my cheeks, I uttered a few words of what I naively thought passed for wisdom. Louise gently smiled, placed her hand on my arm and said: "But my dear, surely you noticed that..." And she launched into one of the most thoroughly perceptive analyses of a film I had ever heard at a festival. Awed, all I could do was bring the glass to my lips and nod appreciatively.

Now, 15 years and a number of glasses of wine later, I am still a bit awed by this wonderful lady, by all the energy and charm she mustered to put together the 1982 Art of Animation show at the Montreal Museum of Fine Art (I say "charm" because who else but Louise could have talked the Czechs into parting with their whole **Trnka** collection!), by all the wonderful shows she single-handedly organized at the Cinémathèque Québécoise, by her leadership of ASIFA-Canada and by the professionalism and warmth with which she would always receive the visiting animators I would bring to her through the years. More than anyone I know in our family of animation, Louise represented the nobility and purity to which we all aspire. She was always honest with others and with her own ideas, and she continued to fight unhesitatingly and vigorously for what she felt was the highest form of our art. Thank you, Louise, for what you have done for all of us. We hold up our glasses and toast you in all of our languages, and I can hear you saying, "But my dears, I thank all of you for what you have done for animation! I've done nothing." Well, Louise, you've done everything and we love you. *—David Ehrlich, US ASIFA-International VP.*

> I am still awed by her energy and charm...who else but Louise could have talked the Czechs into parting with their whole Trnka collection?

Int'l VP David Ehrlich

ASIFA-INTERNATIONAL UPDATE

Answers to a few of your questions

My last column generated a few questions which I'll try to answer. Keep them coming.

1 *Why is one-third of the News in Russian? Couldn't you save money just xeroxing a special Russian edition for Russian readers?*

Yes, we could save about 1/4 of the cost of the **News**. The Executive Board has discussed this many times, but ultimately, we always come to the conclusion that tradition and history supersede economics. When ASIFA was founded in 1960, it was written into the original charter that the organization would be tri-lingual (French, English and Russian) and that all major ASIFA publications would be tri-lingual. Even though the majority of our readers read the English section of the **News**, ASIFA wants to continue to make the statement that we are an international organization that crosses all borders. The reinforcement of that statement has so far seemed worth the added expense.

2 *Do our membership dues go to pay salaries of Executive Board members?*

The Treasurer and the President each can be reimbursed up to $1000/year for expenses (phone, fax, mail, etc.) when they submit receipts. They often do not do so. The Secretariat in Zagreb, which, as a full-time job, does all the administrative work for ASIFA throughout the world, is paid an honorarium of $5000/year and can be reimbursed additionally for up to $2500 in expenses. All other Board members work pro bono, covering their administrative expenses and travel out of pocket.

3 *If ASIFA information is going to be available to everyone on the new website, why should I pay $20/year to get it?*

Good question! We thought about this quite a bit. There are still a number of benefits to ASIFA members that do not have to do with "information". I addressed these in the first column, and for the rest of the year, I'll be describing ASIFA's activities in more detail. For now, it seems necessary to point out that ASIFA is a service organization. It serves to unite animators throughout the world by means of the ASIFA Animation Festivals, its publications, its educational programs and its general promotion of animation. Whatever benefits you may personally receive for your $20, you are helping to further the art for others.

Skip's Tips

compiled by Skip Battaglia

Continued from November. More things not to have in your animated film.

12. Greeting card sentiment.

13. Pans over artwork without any movement in evidence within the field, especially during the first, opening, shot.

14. Computer-generated flybys for no good content-related reason.

INTRODUCING...

by Nancy Keegan

INTRODUCING...

This series features ASIFA members you might not have met yet. If you know of someone who's interesting, funny, surprising, intelligent, determined or any combination of the above, and is relatively new to the ASIFA scene call Nancy Keegan at (212) 397 9117 or e-mail DaWezl@aol.com

Michael Dougherty
Animator – Tele-TV

Michael Dougherty has been challenged quite a bit lately. As the only animator at Tele-TV, an interactive television company in Reston, Virginia, he's not only facing the usual start-up problems of long hours, short deadlines, and many headaches—he's facing them alone. "I'm like a one man band, doing everything from storyboard design to animation in After Effects to editing and final post," says Michael. "It's been a great learning experience about the digital production environment."

Learning experiences are something that Michael knows a great deal about. His first taste of animation, an internship with Character Builders in Columbus, Ohio, occurred while he was still in high school. In production on **Bebe's Kids**, Character Builders relied on Michael for everything, from taking out the trash and Fed-Exing packages to re-registering cels and pencil testing scenes. "It was all grunt work," laughs Michael.

In the fall of 1992, Michael decided to go to NYU film school, although he still had no plans to study animation. "My family thought I was crazy. They wanted me to go to the state college and take general college courses." When he arrived at school, Michael remembered animation, and signed up for a class. "I took the Intro class because I thought I'd get an 'easy A', but I got suckered into (animation) because it was so much fun."

From the start, Michael found himself heavily involved in production work. Painting cels for Jennifer Oxley and producing his own film during his freshman year convinced Michael that his interest leaned towards animation rather than live action. A revamped version of that film, **Crayons,** was finished during his junior year, and won numerous prizes, such as the MTV Student Animation Contest. His senior film, **Season's Greetings** was a Student Prize winner in the Hampton International Film Festival, surprising even Michael. "I didn't think that they would take animation as seriously [as live action]."

During college, Michael also worked practically full-time with Rich Durkin at Ice Tea Productions, cutting demo reels, arranging events, and making sure that the agencies and animation houses communicated during projects. He also assisted Bill Plympton in setting up Bill's Web page. Both of these jobs raised Michael's awareness of the animation industry, and the opportunities outside of feature animation.

As Michael neared graduation, one of his professors, Kit Laybourne, offered him the Tele-TV job and he started in June. "Working for a start-up company, especially one owned by the phone company, has been difficult," says Michael, hired to assist in branding and identity of Tele-TV. "The challenge is in coming up with an identity for a company that doesn't have one, and doesn't know how they want to be portrayed..." Michael enjoys the freedom of the job, and of the numerous 10 second spots he has boarded, a number have been produced by Michael while a few more are in production at the Ink Tank and at Cat & Crossbones. "It's fun, but there is still the frustration of 'will it ever be seen?'."

The chain of events that has led Michael to Tele-TV continues on into the future. His plans include assisting Kit in updating **The Animation Book** to include digital animation chapters. In addition, he would like to see more animation for adults. "There's so much geared towards kids. Boundaries need to be stretched." Michael enjoys his current work, but as he says, "I see myself getting back to New York eventually, and using what I learned here [at Tele-TV]."

Upcoming

Film Festivals

After telling you Fests would appear every other issue, I now contradict myself. These folks went to the trouble of sending me their info, so I'm printing it. A much longer festivals list will appear in February. —Editor

Feb 1 Deadline

Medicine Wheel Animation — Year-round

Annually selected touring collection of artistic animated shorts by North American independent filmmakers. Dedicated exclusively to non commercial, experimental animation rarely seen by public. Looks for "historical, difficult, challenging, enlightening, experimental and multicultural films." No entry fee: Contact: **Medicine Wheel Animation Festival**, 54 Nod Road, PO Box1088, Groton, MA 01450 ☎ 508-448-3717. email: **medwhee@talc.net**

Mar 1 Deadline

Toronto Worldwide Short Film Festival — June 2-8

Founded 1994. No entry fee. North America's largest independent short film festival, and only international short films market. All submissions, made available to buyers from **Showcase TV, CBC, Life Network**, many others. Programs: **International, Visions Canada, Children's Cinema, Established Actors**, and **Student Cinema**. $1,000 Grand Prizes to best directors in documentary, drama, experimental and animation categories, $500 to the best Canadian film. **Air Canada** award winner shown on all international flights. **Famous Players** award winner (Best Children's Film) shown across Canada in **Famous Players** theater chain. Submissions must be 16 or 35MM, completed in 2 years prior to deadline. ✉ Brenda Sherwood, Exec Dir., at 60 Atlantic Ave., Suite 110, Toronto, Ontario, Canada M6K 1X9 ☎ 416 535 8506 Fax 416 535 8342 email **twsff@idrect.com.**

FELIX
The Twisted Tale Of THE World's Most Famous CAT

John Canemaker
Da Capo Press, 1996

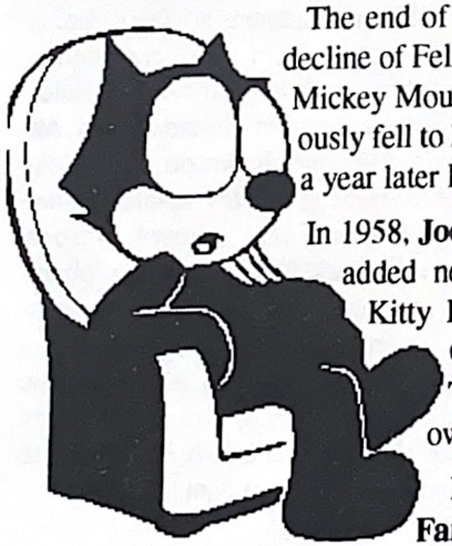
reviewed by Scott Staton

John Canemaker's lively portrait of Felix the Cat traces his many lives and the cast of players who have been responsible for his long and enduring success. This work is also an excellent chronicle of the early animation industry as it developed in New York city. For any student of the animation business this book is a must. And now that it has been reissued in soft cover with a list price of $16.95, it's even more affordable than the hard bound version originally published in 1991. There are over 150 photographs, some in color, a flipbook of Felix's famous walk, a filmography and countless illustrations depicting Felix in his many incarnations. As a result of Canemaker's painstaking research and personal interviews we can enjoy many priceless anecdotes and behind the scenes stories. Felix made his screen debut in 1919 in a picture called **Feline Follies**. Like **Fulton's Folly** he gathered up enough steam to be the premiere cartoon character of the silent movie era and an icon of the jazz age.

Created by the soft spoken genius, **Otto Messmer**, Felix was based on an earlier character named **Sammy Johnsin**, (a Sambo caricature) and **Charlie Chaplin**. Since Messmer was employed by Pat Sullivan, a tireless promoter, chronic alcoholic and convicted rapist, he was never given credit for his creation until the 1970's.

Walt Disney fans will also recognize the names of **Margaret Winkler Mintz** and **Pat Powers**, early influential and unscrupulous power brokers of the animation business. My favorite story relates how **Pat Sullivan**, in order to obtain the copyright for Felix, went to **Adolph Zukor's** office in a drunken stupor and urinated on his desk. "To avert any further unorthodox negotiations, Zukor quickly phoned the company attorney and told him to honor Sullivan's request."

The end of the roaring twenties and the silent era marked the decline of Felix's popularity. In 1932, four years after the debut of Mickey Mouse in **Steamboat Willie**, Marjorie Sullivan mysteriously fell to her death out of her apartment window and less than a year later Pat Sullivan was dead.



In 1958, **Joe Oriolo** revived Felix with a weekly TV series and added new characters such as the Professor, Poindexter, Kitty Kat and Inky and Winky. In 1989, his son **Don Oriolo** produced the feature film: **Felix the Cat: The Movie**, and more recently Felix has had his own series on CBS on Saturday mornings.

Felix : The Twisted Tale Of The World's Most Famous Cat is a great read. I heartily recommend it.

Events Jan-Feb97

Thu	**Jan 9** **Jan 16** **Jan 23**	6-8pm	**NY EXPO** of Short Film & Video **Award Winners**	**Donnell Library Auditorium**, 20 W. 53 St. Info: 621-0619
Sat	**Jan 11** **Jan 25**	reception 1/13, 5pm	**Animation Dreams 2**, an exhibit of animation art by students of Don Duga and Howard Beckerman	**School of Visual Arts Gallery**, 209 E. 23 St.
Wed	**Jan 15** **Jan 22** **Jan 29**	7-10pm	ASIFA-East life drawing sessions coordinated by Don Duga	**School of Visual Arts,** 310 E. 22nd St. Rm. 202B
Fri	**Jan 17** **Jan 24** **Jan 31**	9pm	Nick Zedd's **Invisible Cinema:** Animation and Special Effects films	**176 Ludlow St.**
Thu	**Jan 21**	TBA,	**Women In Animation Writers Group.** Info: Anne Bobroff 914 761 8353	**School of Visual Arts**, 209 E 23 St.
Thu	**Jan 23**	6pm	NY Film/Video Council presents **John Canemaker** on **Designing Serious Toons**	**Donnell Library Auditorium**, 20 W. 53 St. Info: 330-0450
Fri	**Jan 24**	6:30pm	**ASIFA-East** screening: Short Animated Canadian	**Tisch School of the Arts, NYU,** 721 Bway Rm. 006 (basement)
Fri	**Jan 24**		**Deadline for February Anymator**	**☎ 212 989-4369** or email AlphaneMoo@aol.com
Wed	**Feb 5**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Thu	**Feb 6** **Feb 13** **Feb 20**	2:30 & 6pm	**Tribute to Jules Engel and CalArts Animation**	**Donnell Library Auditorium**, 20 W. 53 St. Info: 621-0624
Fri	**Feb 14**	6:30pm	**ASIFA-East** screening: The Making of **Joe's Apartment**	**Tisch School of the Arts, NYU,** 721 Bway Room: to be announced

New England News

Boston Area Update

Steve Subotnick

Yvonne Andersen presented a program at the **Harvard Film Archive** on Nov. 7th of her own films and a collection of films produced over the years by her students in the **Yellow Ball Workshop**. Her most recent film, **We Will Live Forever,** won Grand Prize at the '96 Carolina Film & Video Festival. It also won 1st prize at the '96 **Humboldt Film Festival**. Ms. Andersen will be a judge at '97 **Carolina Film & Video Festival.** She also teaches animation full time at Rhode Island School of Design.

Karen Aqua is finishing work on her new personal film, **Ground Zero/Sacred Ground** (working title). She expects to release it in the Spring.

Marcin Gysicki, who teaches animation history at Rhode Island School of Design, has finished scripting and will begin production on a documentary about the history of Polish animation.

Mary Kocol's film, **I Was My Sister's Maid Of Honor**, won Best Animated Film in the upcoming '97 New England Film & Video Festival, and was included in the Panorama at the '96 Ottawa Animation Festival.

Amy Kravitz and Steven Subotnick each recently animated 10-second commissions for Absolut Vodka as part of an experimental animation web site curated by Christine Panushka. Amy's film, **The Trap** , was included in a special program at Hiroshima '96. In addition to teaching animation full-time at Rhode Island School of Design, Amy is finishing work on her new film, **Cockadoodledoo** . Steven Subotnick was the character animator on the Houghton-Mifflin CD-ROM, **Mike Mulligan & His Steam Shovel**, produced by ARK studio in Boston. His film, **The Devil's Book** was included in special programs at Hiroshima '96 and Stuttgart Animation Festival '96 , and he is finishing work on a new film, tentatively titled, **Hairyman**. Steven also continues to teach animation part-time at RISD.

Derek Lamb is back from India, where he has been working on a new project for UNICEF, the **Meena** series, on issues relating to girl child health, education, and gender issues. Produced in Bombay at Ram Mohan Graphics and co-written by Derek Lamb & Rachel Carnegie, these episodes will be released world-wide.

Caroline Leaf is teaching animation at Harvard this year, and has also served as a visiting critic at Rhode Island School of Design.

Olive Jar Studios in Boston has been very busy, including a series of 7 stop-motion spots directed by Flip Johnson promoting the winter X games for ESPN 2. An anti-smoking spot for Minneapolis based **HMO HealthPartners** directed by Brian Papciak was included in competition at the Ottawa '96 Animation

Notes on this months' screening

Eric Hamilton

Jan 24 6:30pm

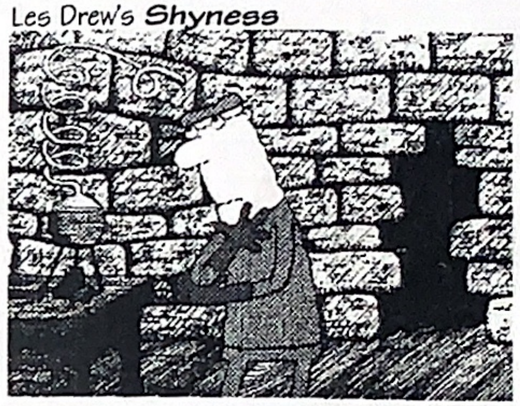
short Animated CANADIAN

On January 24, ASIFA-East will present two hours of "avant-garde experimentation ...likely to raise the eyebrows of fellow animators"

(Toronto Globe & Mail)—selections from the Canadian TV series **Short Animated Canadian.** Entertaining and informative interviews with the animators introducing each short and give the viewer a peek into the creative process.

Works never before seen south of the border will be shown, including such delights as Les Drew's **Shyness**, in which Dr. Frankenstein creates a monster so shy he communicates through a hand-puppet; Roslyn Schwartz's **I'm Your Man**, a tongue-in-cheek meditation on romance set to the Leonard Cohen song of the same name; John Weldon's **Scant Sanity**, a psychedelic trip into an animator's imagination; and Janet Perlman's **Dinner for Two**, in which a pair of stubborn chameleons take the law of the jungle to hilarious extremes.

Les Drew's *Shyness*



Festival. Over the year, Olive Jar has produced 10 **Marsha** spots for **TJX's Marshalls Stores** featuring voice of Tracey Ullman, a promotional ID for Latin American music channel, **YA-TV,** a clay-animated spot for British mortgage company, **Britannia Building Society**, 4 spots for **Nestle Quik**, 1 spot for **Scrubbing Bubbles**, 1 spot for **Cheeseheads**, a number of PSA's, including **Massachusetts AIDS walk** & University of Washington's School of Public Health, and 2 spots for General Mills, **Fruit by the Foot**.

Janet Perlman completed **Dinner for Two** , the first in a series of twelve she is directing for the National Film Board of Canada on conflict resolution. Dinner for Two is in competition at the Berlin Film Festival. She is now working on the second film in the series. Besides her series work, Janet recently directed a commercial spot for Olive Jar, and has begun teaching a character animation class at Rhode Island School of Design.

We welcome David Wood to Emerson College as a visiting artist in animation. David is here from Great Britain, where he has taught animation and produced films for many years.

Note: if you have news from the New England area you would like to share with ASIFA East, please contact Steven Subotnick by fax (401)421-8984, or **email:** ssubotnick@aol.com.

ASIFA-East
The International Animated Film Society
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY 10012

399 0034 fax

ASIFA east animated film festival 1987 entry form inside